

ecstasies of vision, by Collins, Smart and Blake, or of sentiment, by Richardson and Sterne. Mr Paulson finds a similar change between Hogarth's reverence for stability and order and Rowlandson's apparent belief in a judge from the inspired improvisations of his sketches—"that the artist and his vision matter more than their carefully-considered products", and he describes Rowlandson's as "an art of process, which dramatizes passing time, aging humans, bending and gnarling trees, moving brushes, racing imagination, and fleeing inspiration."

Rowlandson's draughtsmanship is indeed living and hectic; it has a breezy, dashing, reckless quality which is in some way related to the breathless imaginative excesses of the literature—the foaming flood of Conway into which Gray's hard hurls himself, the gushing emotions of Richardson's heroines, the sentimental spasms of Richardson's heroes, wind—which was to become the romantic affluence of inspiration—seems always to be blowing through Rowlandson's drawings, and his people, too, are whirled by some irresistible force of nature into comic mishaps which, far from resembling the moralistic reversals of Hogarth, seem to celebrate some riotous and joyful confusion at the heart of things. Rowlandson's people are accident-prone. Plates clatter to the floor, chairs tip over, the ice on the Serpentine breaks beneath the skaters. The comic spirit seems to have become a poltergeist. Carriages and chamber-pots are bound to be overturned. Everyone tumbles down, exposing their backsides like Sophie Western in the inn-yard at Upton, until accident creates a natural horse rear; or else have been driven by Doctor Syntax's nag Grizzle—they cannot pull up at Land's End and head straight on to the sea. (Doctor Syntax becomes a sort of comic Macpherson in Byron, Delacroix, Goethe and Lawrence the runaway horse becomes a romantic symbol of unbridled imaginative passion.)

In Hogarth the serpentine line of beauty is languid and elegant; but in Rowlandson it erupts—it is a force, a spiral, a vortex which grows as it advances. For instance, in the extraordinary "Exhibition 'Store-Cuse'", visitors to the Royal Academy exhibition roll, in a flurry of billowing skirts, flailing arms and legs and plump buttocks, down the serpentine obstacle course of the Somerset House staircase. The hilarious chaos of Rowlandson's world recreates the sublime—that ideal for which the poets of the period strained—in comedy. Romanticism, but Rowlandson's is romantic comedy—one is reminded by his collapsing sedan chairs of Wordsworth's vision of Lucy:

Roll'd round in earth's diurnal course,
With rocks, and stones, and trees,
There is the same sense of being



"A Country Scene with Peasants at a Cottage Door" (1805). Pen and watercolour over pencil. Boston, Public Library.

swept up, as Shelley and the fallen leaves are by the West wind, into the great movements of nature, and this is all the more remarkable in Rowlandson for being achieved through comedy.

Accident governs the world of *Tristram Shandy* as well, and one of Rowlandson's "English Dance of Death" series, called "The Winding Up of the Clock", is a macabre expansion of the initial mishap of Sterne's novel: the skeleton Death tips up the fat wife's armchair, the tea-table explodes into a steaming wreckage, and the husband, wig flying, plunges backwards off the ladder on which he has been standing to wind the clock. Sterne's accidents, however, are obstructive: everything is aborted, nothing can be got done, not even the writing of the novel; in Rowlandson everything is overturned—accident is a momentary force, a social and comic version of romantic weather, which decomposes but exhilarates. The Buddha on the mantelpiece in Mr Hayes's plate 45 smiles genially at the chain of domestic disasters. Rowlandson has a love of affray—his many fighting or duelling scenes, the admiring portrait of Tom Belcher the celebrated boxer—which reminds one of the enthusiasm Keats expressed for the energies displayed in a street-fight. The affray which surges round the chariot of George III and Queen Charlotte as it passes through Deptford—a donkey kicks, a horse rears in fright, a dog snaps, people push

and punch as apples roll from a barrow at their feet—has none of the moral implications of the misbehaviour of the Tyburn crowd in the execution plate of Hogarth's "Industry and Idleness" series; it makes the royal triumph all the more festive. When the walls in Hogarth seem to reel, as Lamb noticed they did in "Gin Lane", there is less Romanticism in Rowlandson's landscapes than in his social comedies: the cascade which is to enforce the terrors of drunkenness; in Rowlandson even theatres collapse ("Chaos is Come Again", Mr Paulson's illustration 21) as an expression of that energy which is eternal delight.

Romanticism has an appetite for disaster—Goya's horrors of war, Geraint's shipwrecks, Turner's avalanches, John Martin's falling cities of the plain—but Rowlandson alone is the master of the comic catastrophe: the escape from the fire, for instance, in the Wiggin Collection of the Boston Public Library (reproduced by neither of the present books), with the plump night-dress in order to rescue her possessions and, of course, exposing herself in the process. Occasionally he suggests the romantic masters: the cavalry engagement in "The Scots Greys at Waterloo" hints at Delacroix, or perhaps even at that great romantic machine which has recently been on display at Burlington House, Girodet-Trioson's picture of the riots at Calvo. But it is all earthed by the rather absurd bewilderment of the soldier sprawling in the corner, whose horse is rushing off without

him, and whose expression suggests the decampment of puffing and sweating Jos Sedley before Waterloo in *Vanity Fair*. Mr Hayes rightly points out that "The Storm" of 1790, in the linear fury with which most, rigging, and the straggling figures on the capsizing boat are sketched, anticipates Turner. Oddly, there is less Romanticism in Rowlandson's landscapes than in his social comedies: the cascade which is to enforce the terrors of drunkenness; in Rowlandson even theatres collapse ("Chaos is Come Again", Mr Paulson's illustration 21) as an expression of that energy which is eternal delight.

Not all of Rowlandson's disasters are so affable. In the "Dance of Death" series of 1815-16 there is a grisly album and repulsion which recalls Fuseli, and through him Goya. Mr Paulson writes interestingly on Rowlandson's use of Death as a figure in the rather formalistic romantic triangle of cradled age, repressing vital youth which he finds in the drawings; but he does not succeed in accounting for the ghastly comedy of these late works. Death is the last warning sanction of the satirist: the gruesome details of physical decay make up his most incontrovertible argument against human vanity. Pope's *Clarissa* reproves Belinda:

Oh! if to dance all night, and dress
The perils and diseases that
Each day he walks a woe, and
Charm'd the smallpox, or chased
old age away.

Curled or uncurled, she
will turn to grey; and Rowlandson's
inscriptions remind his
that their finery will soon
be a shroud. Thackeray places
the sickbed of Miss Crawley.

It has been said that Rowlandson was in health and good spirits until the Vanity Fair had as free about religion and morality as a scour de Voltaire himself. He was a desire, but when illness overtook him, it was a dreadful terror of death, a most dreadful terror of death, a most dreadful terror of death, a most dreadful terror of death.

But there is a chilling prospect of the skill beneath the skin in Rowlandson's drawings, a skeletal dandy making a bow, a terrified girl, whose gown is lifted up his coat-tail to reveal a rump and an hourglass, make them much more than a

Perhaps one might see Rowlandson's drawings as a whole. For the sleep of a man, it seems, could be a comic scene as well. In an article on the poetry of these "marginal or transitional states of being", as Mr Paulson calls them, emerges in his moving sketches of people rapt in the utter self-absorption of sleep: the rustics napping in the post-chaise (Mr Hayes's plate 54) or the satisfied rest of the laymunkers (his figure 24), who remind one of Keats's "Autumn" with its swollen gourd, plump hazel-shell and oozing cider, and its figure

An unmask'd bragging to his
For death is more a "just
Contempt grows quick from
I owe this wisdom to Anon;

This final line recalls Rowlandson's very early "Dissection", a anatomy lesson with the human and animal figures which Mr Paulson links to the physiognomic theory of the poets of these "marginal or transitional states of being". They are an infallible means of caricature: cartoonists will adopt at turning politics

which perhaps suggests Rowlandson's grimly comic mood, which Death painting a dot's point on his own image or pushing a lecher into bed while his mistress finishes her toilette. In a sense, death is a comic mask, a mask of death, a mask of death, a mask of death, a mask of death.

Rowlandson's Death is a figure in the rather formalistic romantic triangle of cradled age, repressing vital youth which he finds in the drawings; but he does not succeed in accounting for the ghastly comedy of these late works. Death is the last warning sanction of the satirist: the gruesome details of physical decay make up his most incontrovertible argument against human vanity. Pope's *Clarissa* reproves Belinda:

Oh! if to dance all night, and dress
The perils and diseases that
Each day he walks a woe, and
Charm'd the smallpox, or chased
old age away.

fall behind and graze him
as he passes;
could he know that Life's a
single pilgrim,
unarmed amongst a
thousand soldiers.

He claims to be laughing at the venerable inhabitant of the Vanity Fair, but he is in a rather healthier variant of desire, but when illness overtook him, it was a dreadful terror of death, a most dreadful terror of death, a most dreadful terror of death, a most dreadful terror of death.

But there is a chilling prospect of the skill beneath the skin in Rowlandson's drawings, a skeletal dandy making a bow, a terrified girl, whose gown is lifted up his coat-tail to reveal a rump and an hourglass, make them much more than a

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"An Irish Member on His Way to the House of Commons" (1801). Etched by A. Ackermann from pen and watercolour over pencil. London, London Museum.

human halls of flesh, and the writhed creatures are as dumb, gnarled and self-engrossed as the trees surrounding them. Rowlandson's sense of the legs of scratching poultry in a state of being", as Mr Paulson calls them, emerges in his moving sketches of people rapt in the utter self-absorption of sleep: the rustics napping in the post-chaise (Mr Hayes's plate 54) or the satisfied rest of the laymunkers (his figure 24), who remind one of Keats's "Autumn" with its swollen gourd, plump hazel-shell and oozing cider, and its figure

On a half-reap'd furrow fast
Drows'd with the fume of poppies,
While they look
Spare the next swath and all its
twined flowers.

Mr Paulson argues that this concern for elementary feelings is Wordsworthian, and he instances the Leech-walker, whose human characteristics have been so crowded that he resembles a stone or a leviathan resting on a rock, "not all alive nor dead, nor all asleep"; but Wordsworth is a humorous romantic, and a more apt comparison might be Dickens, whose monomaniacs are the offspring of Wordsworth's solitaries. Wordsworth's people are never grotesque, and they have a solid, perdurable simplicity which is much less like Rowlandson than is the monstrous oddity of the Dickens characters. Dickens introduces Rowlandson's brand of metamorphosis to the novel: compare Rowlandson's comparative anatomy or his "Ages of Women" with Lady Toppins in *Our Mutual Friend*, who talks with a certain yellow play "in her throat" like the legs of scratching poultry. Like Goya's carnivorous vulture or his old woman with a gallant, she has passed from satire into surrealism in a horrifying yet funny imaginative transformation.

Rowlandson's art is, then, a sort of comic correlative of the romantic sublime. But what does one make of the neo-Classical influence on his technique detected by both writers? There was no work by him in the recent Council of Europe exhibition; and, looking at the Neo-Classical contours of the prostitute luring an Irish MP into a Lisle Street brothel in Mr Hayes's plate 15, or at the drawing of Lady Hamilton's attitudes which was part of the recent Kenwood exhibition, one is inclined to think of him as a parodist of Neo-Classicism. The chaste rigour of Flaxman's line now describes the rather dumpy proportions of the nymphs in "A Neapolitan Ambassador" (Mr Hayes's figure 29), and the classical refinement

of the decoration only makes the bloated central figure the more repulsive. Even the urn behind him is rather pot-bellied. His goggle-eyed lechery is very remote from the serene superiority to expression which Winckelmann and Lessing found in classical art, his corpulence far from the slim sculptural figures of Flaxman. The hard and witty classical line of rectitude becomes cruelly naturalistic, and it now depicts oddity not ideal beauty.

Neo-Classical outline drawing was a means of getting above the body by seeing through it—Schiller is said to have complained in the Dresden Gallery that colour merely obscured a truth which could be best expressed through the "pure outline". But Rowlandson is a colourist, and more than this a corporeal artist—he delights in the body and its pleasures, and is therefore haunted by the thought of its certain decay. Blake could accommodate his romantic imagination to Neo-Classicism because one has to see through his figures to their meaning; and Shelley, as John Buxton pointed out in an essay on his taste in the October *Apollo*, is authentically Neo-Classical, penetrating appearances to reach the disembodied intellectual beauty beyond. But not Rowlandson—Neo-Classicism is spartan and disciplinarian,

where Rowlandson's world is self-indulgent, a gormandizing and glowering world of physical and mental feeders. Eating and ogling are its two staple activities. Rowlandson's self-portraits show him not at his easel, but at table. Instead of the marble immortality of classical art, he is drawn to physical pleasures—it is a pity that neither of these books has reproduced his apparently important pornographic drawings: can they be any more unprintable than Beardsley's?—and through these to their extinction in death. He delights in bulging, yawning, portly shapes: a sail full of wind, a woman's backside, the embonpoint of the well-fed country beau contrasted in Mr Hayes's plate 55 with the scarecrow Twiggish frame of the Bath dandy.

Rowlandson's stylistic affinities are a complex and absorbing pursuit, for as well as the Romanticism and Neo-Classicism one detects a Rococo lyricism, a strain of feeling which he owes perhaps to his French travels. "The Gardener's Offering" with its tremulous Fragonard trees and its sexual comedy—the young man pressing a posy upon a girl who is more interested in her begging pet dog in a lyrical atmosphere which is vaguely threatened, for someone is spying over the wall—has something of the atmosphere of *Le Nozze di Figaro*; and as a pendant one might add Mr Hayes's figure 60, "The Music Master", which catches the nervous comedy of Rosina's singing lesson in the other *Figaro* opera, *Il Barbiere di Siviglia*. Michael Levey has called Watteau's "Departure from the Island of Cythera" a "miniature Mozart opera", and in its humorous English way Rowlandson's "Vauxhall Gardens" is a comparable achievement. The lyricism of the foliage and the fragile architecture of the pleasure-dome are the more touching because they enclose not the wishful, misty, idolatrous eroticism of Watteau but a lively novelistic variety of identifiable characters in compromising relationships. The singer's voice floats above the heads of the oglers, backed by an enthusiastically brassy orchestra; music being the food of love, Dr Johnson and friends gorge themselves inelegantly in an alcove beneath the musicians; the members of the crowd are flirtatious, even bolsterous, and many of them grotesquely mismatched, but they are bound together by the spell of music and the desire for pleasure in a composition which does suggest a sharper-eyed, less dreamy Watteau.

Let us hope that these two books have rescued Rowlandson from the social historians, who have thought of him as no more than an illustrator of eighteenth-century manners, and restored him to us as an artist rather than a journalist.

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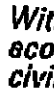

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Divine peer

WILLIAM PURCELL:
Portrait of Soper
186pp. Oxford: A. R. Mowbray, £3.

Lord Soper presents a peculiar difficulty to the biographer: search as William Purcell's term may, the material is not really there—or rather there is too much of it. Donald Soper during a long life has been mixed up with pretty well everything ecclesiastical and political, has met everyone of every shade of political and ecclesiastical allegiance, has taken a hand with almost every imaginable good cause, has marched in any number of processions carrying any number of placards: the sheer wealth of material tends to baffle the biographer. What is hidden behind that handsome smiling face? More than once the question is asked, and though the answer is there it seems somehow to elude the inquiry, so that we are left wondering how any man could have done so many different things and also emerge as the first Methodist minister to become a Life Peer and to decorate his maiden speech with a quip from Wesley's Journal. He seems to have been at home everywhere, but always on the left.

He was born in 1903, educated at a good school, went with a scholarship to Cambridge where he got an excellent degree, but seems never to have spoken in the Union; he had no political ambitions. Then to a theological college where, again, he did extremely well (Methodist intellectual demands were still in those days, did his work as a Local Preacher, and entered the ordained ministry; what he saw in South

London made him a lifelong Socialist, a position which did not win universal approval in Methodism. Eventually, having taken his PhD, he was preaching to very large congregations in Kingsway Hall and was elected President of the Methodist Conference in 1953. It had been a very distinguished career.

But what really distinguished Soper was not so much his ecclesiastical career, nor was it the fact that he was one of the handful of clergy who were always to be found in protest marches. It was something much more simple. He was thorough and through a Methodist, and Wesley, with his journals and his sermons, was in his bones. His ruling ideal was always, as he said himself, to be a good Methodist minister, and in Wesley's case that had included a ministry to those outside. Soper found them in Hyde Park and on Tower Hill, and week after week with intervals only when he was away from London he discharged this self-imposed ministry of open-air preaching. Anyone who has ever done it must marvel at the physical and spiritual stamina that enabled him to hold on to so difficult a course; preaching in a church is one thing, preaching out of doors to a heaving crowd is something else altogether. The House of Lords must regard him with something approaching awe, and it will be a bold peer who dares to interrupt him.

Canon Purcell's book is a little shapeless, no doubt because of the number of hands that have been at it. One is left feeling that Lord Soper is one of the few men who might be encouraged to write an autobiography.

Mandarins of the stage

JOHN GIELGUD:
Distinguished Company
123pp. Heinemann, £2.50.
CHARLES CASTLE (Editor):
Noël
272pp. W. H. Allen, £3.50.
KIERAN TUNNEY:
Tallulah—Darling of the Gods
228pp. Secker and Warburg, £2.75.
JOHN CASSON:
Lewis and Sybil: A Memoir
352pp. Collins, £3.

In *Distinguished Company* Sir John Gielgud recalls many of the people he knew and worked with in the theatre when he was young. His Terry Jones entitled him to an early entry into sage society, and he is uniquely well qualified for the task he set himself in this brief and elegant book. He writes of the palmy days of "the Profession", after the battle for its status had been won, through talking pictures and television encroach in the later recollections. These were ampler days for the players in a more ceremonious theatre, when personality and eccentricity blossomed in the atmosphere of more concentrated public interest and regard.

The company Sir John assembles is distinguished indeed. Here are the Terryes, Dame Ellen, Marion, the portrait of Fred is particularly endearing, and fine—Gordon and Edith Craig, Mrs Patrick Campbell, "devastatingly destructive", shares a chapter with two other original wits, Lady Tree and Dame Lilian Braithwaite. Sir Charles Hawtrey heads some "natural" actors, who include Sir Gerald du Maurier and A. R. Mowbray. Justice is done to less-

remembered actresses, when Sir John writes of the "immense distinction" that Ada King and Hilda Wright brought to all their parts. Esme Percy, Ernest Thesiger and Robert Farquharson are grouped together as eccentrics, though the art of the two former must divide them from their flamboyant associate. Dame Marie Tempest and Yvonne Arnaud are more harmoniously linked as "exquisite comedienne". Sir John writes, under the heading of "remarkable character actors", about Charles Laughton, whose brilliant versatility never enabled him to triumph in the parts to which he was assured, admirably defining his "mooders"—"vicious with a kind of child-like naïveté" fascinating in its contradictions—"and attributing his failure to realize his full potential to the way in which stage and screen divide"—the loyalties of talented actors "and play" have with their sense of direction. Yet it is possible that the Laughton of *Ruggles of Red Gap* or *On the Strand* achieved perfection which compensates for less success in more literary works. Among others discussed are Gertrude Lawrence, "brilliant leading lady", Robert Lorraine and Claude Rains—though without the last-named's idiosyncratic humour; and Lady Colfax and Lady Curzon.

The tone of the writing is urbane. Its matter is the memories and judgments of a wonderfully skilled master of his profession. The book, divided into short chapters, has a basic unity which comes from the author's impassioned interest in people and in the art of the theatre. Sir John believes that there are as many great personalities in the theatre today as there were half a century ago. One of them is undoubtedly Sir Noël Coward, whose achievement is celebrated in Charles Castle's *Noël*, a handsomely produced and excellently illustrated record of the television film, *This is Noël Coward*, in which a host of those who know him, many of them famous in their own right, have contributed testimonies.

concerns and views. The first, Sir Noël's work, is a collection of curious anecdotes, from the banal of song-lyrics to the witty of his best comedies. More importantly, the book records his superb resilience and his dramatic talent, responding to needs and demands of his time, seeking of entertainment, maintaining the very image of a successful and sophisticated actor.

"Ah yes, you're the young man Tallu had an affair with in Buffalo." Thus, in 1952, Wilson, the Broadway producer, greeted the author of *Tallulah—Darling of the Gods*. Tallu's role in the last years of his life was rather more considerable than that; he was one of those turbulent and outspoken ones whose remarkable gifts were with her innate loquacity. Tunney has something like a recall of their association, a Wright with an unerring ear for rhythms and phrases of conversation and a keen eye for the scene records some very interesting things, such as an astonishing hours outburst from Eric Portman and his account is a valuable addition to his subject's own *Autobiography* (1952). He is, with frankness, sympathy and poignancy.

Lewis and Sybil is a little unusual by the eldest son of the late Sir John Casson and Dame Sybil. The book is a family history, the standard genre work for general research in a scrupulous and very competent writing always from personal knowledge of his parents and relatives. Sir John Casson is a family man, a family life. It is a warm, dignified and rewarding book.

JOHN O'CONNOR:
Irish in Britain
Sligo and Jackson, £2.95.

A serious social history of Irish migration into Britain may dispel prejudice on both sides. Kevin O'Connor deals almost entirely with poor emigrants who have poured into Glasgow, Liverpool, and London since the famine years onwards. The Irish boy could live harder than the Jew, and Mr O'Connor shows how Irish women had a monopoly of the street markets. Since Ireland was so near, spare money was sent home to relations, while Jews helped their poorer compatriots here. Mr O'Connor remarks that Jews who have moved into big business still generously support their own community with a charity not matched among Irishmen, though he acknowledges the notable exception of the Guinness family.

There are a few slips. "Extraordinary pursuivants" are those like Falkland or Lifford appointed unpaid to the royal establishment for a particular purpose: whereas Blains and Endure (officers-in-arms of the Constable of Scotland, and of Lord Crawford, the premier earl) are perfectly "ordinary" pursuivants that happen to be the only ones left in Christendom to be maintained by earldoms rather than by kingdoms. A Scottish barony is not necessarily held of the Crown, but could be held of an earl or a bishop. Fundamentally, the simply meant the worrying duty of confirming life or death after conviction before 1747: long since transferred to the Home Secretary, clergyman) adds an extra dimension to the colourful fabric of one's stature.

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BY W. J. WEATHERBY

live editor came across a Faulkner manuscript and cut it to the bone. There is also a story—a friend assures me it is true—that when an editor recommended that Mr Faulkner clean up some of his sprawling sentences, Faulkner simply looked out of the window until the subject was changed. But then Faulkner was one of those rare vanishing breeds—soon perhaps to be as rare as buffalo or eagles—who go away and write a book and then simply expect the publisher to print, promote, and distribute it.

the African, though I
one place, though God know
and the fellow from Alabama
experienced any spiritual cast
I wondered why the two
I didn't tell the girls that, wh
oppression they had suffered
emales in a male-dominated so
it was nothing compared to
periences of Blacks in
ociety. It takes great panache
o play your ace. Or great in
ship.

The beck grows wider, the hands must
On either margin, our songs all done
He prays, "Come over"—I may not fear
I cry, "Return"—but he will not
We speak, we laugh, but with voices hoarse
Our hands are hanging, our hearts are numb
This is as personal a poem as we shall
Unlike Christina Rossetti, she chose to

FRIDAY 8 DECEMBER 1972

A lost Pre-Raphaelite

BY NAOMI LEWIS

Poets [like notes] usually consider their best poetry to be those poems that offend, that challenge personal experience, that put at risk the human, his personal experiences are minute and precious. That Jean chose this poem ["Requiescat in Pace"] rather than some of her more ambitious ones . . . proves that she considered the death of her sister as the central emotional happening of her life. Her silent love, her silent anxiety . . . and still silent mourning, are Jean's own feelings. Here they are re-created, re-created, but they should be recognized at all, surely a sign of the reflecting nature.

But if her book sends one back to the best of Jean Ingelow's work, it will have done some compensating service. The poetry, as we have seen, has its compulsion, as have the short prose tales for the young, all of them with their clear compelling style uncluttered with the archaisms of the verse. Few are accessible now, though the charming story "My Grandmother's Shoe" has been revived in a recent anthology of her tales. But *Mopse* is Jean Ingelow's triumph.

ALSO IN THIS INSET

And reviews of picture books (1494-95, 1498); stories by Janet McNeill, Philip Pearce, Catherine Storr (1491); junior fiction by Roy Brown, Ivan Southall, Noel Streetfield (1490); older fiction by Richard Adams, Ofried Preusslor, Barbara Willard (1489); and Rex Warner's choice of Gerard Munley Hopkins's poems (1492).

It is hard, moreover, to care for the un-
equivocal way in which Miss Peters puts
out lack of facts by reconstructing
shadowy romance in Jean Ingelow's ear-
ly life, juxtaposing certain relevant poems.

This is as personal a poem as we shall find. Unlike Christina Rossetti, she chose to avoid

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THE WITCH OF FOURTH STREET, stories by Myron Levoy, pictures by Gabriel Lisowski, £1.90. Cliven as a witch at Book World Children's Spring Book Fair, April, 1972.

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Library work

Libraries in Secondary Schools. Editors: C. W. Morris, A. B. Russell and C. A. Stott. School Library Association (150 Southampton Row, London, WC1). £1.30. (900641 11 2)

This book is about as exciting, and just as uncontroversial, as the minutes of the last meeting, duly signed by the chairman. The last publication on secondary school libraries by the S.L.A. was twelve years ago and this one is a statement of the Association's policy, revised in the light of all the educational changes of the past decade. It aims to give advice that will stand up to developments yet to come.

Those who read, as Jerome K. Jerome says, "only to confirm what they already know" may spend many happy hours with this book. It is certainly thorough and covers every aspect of school librarianship, from the planning of buildings, specially designed for media resource centres to a rather daunting analysis of the personality of the ideal school librarian.

There is one tentative step forward, which will not be very obvious to anyone except chartered librarians. For many years the S.L.A. maintained that school libraries should be run by teachers, not by librarians. Now the Association "welcomes the appointment", to take charge of a school library, of someone who has first qualified as a teacher, or as a librarian, and has then added the qualification of the other profession. Courses (both ways) are available here and there in the British Isles, but it would be unrealistic to expect many of these admirable hybrids for a long time yet.

Many a sad heart, discouraged by time spent slaving stamping and card sorting, will be gladdened by the statement that "the school librarian's main task is talking to pupils and staff about books and the library". But there are no clarion calls to arouse passions or ferment new ideas.

Every sentence is redolent of hours of careful thought and discussion and so material is the final effect that it should silence argument and discourage discussion. So this publication will be best used as a weapon against governors and LEAs who still need convincing of the desirability of school libraries and of school librarianship as a full-time job. Only too many of them have a lot to learn from it. But who will take the trouble to read it?

JUNG AND JOHN ARNOLD (Compilers): *The World in Stories*. Books for young people selected for their geographical interest. School Library Association. 70p. (900641 13 4)

The compilers claim to be "truly selective" in their choice of stories. Even allowing for their strange terms of reference, the list is both odd and inconsistent. There are only twenty-seven titles listed for Great Britain, none published since 1968. Why include *Manikowitz's A Kid for London* life, and exclude *Manikowitz's London* setting? Is William Stevenson's *The Bushbush* a genuine picture of Kenya? Why are two books on Jamaica listed under "South and Central America"? Even a casual perusal raises more questions than answers in this most unsatisfactory list.

New editions

The Art of Beatrix Potter. Warner. 16 (7212 157 1)

Once Upon a Time. The Fairy-Tale World of Arthur Rackham. Heinemann. £3.75. (431 17151)

Lewis Carroll: Alice's Adventures in Wonderland and Through the Looking-Glass. Dent. £1.50. (460 06920 9)

Warner's publication last year of Leslie Linder's *A History of the Writings of Beatrix Potter* was the occasion for a substantial review in the TLS (May 7, 1971); now *The Art of Beatrix Potter*, first published in 1955, has been revised and enlarged in the light of the *History*. Here are more than 300 beautiful reproductions of Beatrix Potter's work (two thirds of them in colour) from her first, childish paintings to finely worked microscopic details. There are drawings of fungi, designs for Christmas cards, flower and animal studies as well as the characters from the books. At the end a group of photographs of Surrey, taken by Leslie Linder in 1952, show how close the artist observed her local landscape. There are short introductory notes to each section by Leslie Linder and his sister Enid, and Anne Carroll Moore, who first read *The Tailor of Gloucester* aloud to children in the Pratt Institute Free Library, New York, nearly seventy years ago, and was one of the few outsiders to meet Mrs. Lewis Stevenson's *The Bushbush* a genuine picture of Kenya? Why are two books on Jamaica listed under "South and Central America"? Even a casual perusal raises more questions than answers in this most unsatisfactory list.

Born one year after Beatrix Potter (1867), Arthur Rackham too came one of England's best-loved children's illustrators. Heinemann's way of celebrating it to produce a bumper volume entitled *Once upon a Time*, which prints (in rather a

squashed condition) six of the stories illustrated by Rackham. *Seven Fairies* (Washington), *Seven Fairies* (Washington), *Seven Fairies* (Washington), *Seven Fairies* (Washington), *Seven Fairies* (Washington), *Seven Fairies* (Washington).

As for the illustrations, they have been photographed by Charles K. Kesteven. The book is a beautiful, matching it to the original and original illustrations—some always as well reproduced as one could expect of this process. The pictures are indeed rather effective, particularly an artist who took so much trouble to marry his pictures to the text, but reminding older readers of Rackham's work.

Alice appears in yet another edition. In Dent's showy new series, *Just Books*, Jason stamped in gold a veined mock-leather (red for *Alice*), blue for *Robinson Crusoe*, and so on. The book is a handsome, sturdy volume, pointing us forward, pointing us back, stretched, to the treasures of the past. Nice large print and generous margins, with (in *Alice's* case) the original engravings by John Tenniel, of which 8 have been redrawn by colour by Diana Samuel. The junior titles in the series are *Beauty*, *Little Women*, and *Peter*.

Richard Scarry and Dr Soos: this expanded picture dictionary is in their tradition and should prove equally effective.

AXEL POIGNANT: Bush Walkabout. £1.35. (207 95455 0)

AXEL POIGNANT: Kalketu. £1.25. (207 95453 4)

These attractive picture story books are about two Aboriginal children in Arnhem Land, North Australia (black-and-white photos) and a boy of Gumbine, New Guinea (colour, and black-and-white photographs) respectively. The photographs are excellent and the stories have the interest that is a rare thing in children's books.

THE AGE OF DUK OR SUITABLE HISTORY—or else embody the history of the tribe in the transplanted age.

ROWLAND W. PUTTON: Rivers and Canals. Illustrated. (Penguin Search Series) Random House. 150p. £1.50. (7100 749 9) (Dorset, 75p.)

Maybe this book was planned primarily with class teaching in mind (school "project" work specifically mentioned) but it could usefully help the individual boy or girl to be more observant and to be more interested in the world around him.

THE SCIENCE "I CAN READ" BOOK contains the growing up of a baby gorilla and a baby, and of sparrows and ducks. The theme of the book is a good one: the theme of the book is a good one: the theme of the book is a good one.

DAVID STEPHEN: Birds of the World. Illustrated by Takeo Iwano. Collins. £1.25. (00 106189 9)

An attractive picture book containing one or two superbly beautiful paintings, notably the double-crested cormorant on page 36/37 of the Japanese crane. The illustrations are of excellent quality and the colour is excellent.

AS USUAL WITH THE LADYBIRD SERIES a small book covers a very wide range of subjects intelligently and practically, though some of the information is a bit out of date. It is not made clear in a book for children.

THE LAST ILLUSTRATION of a suggested book shows a drawing of a small mynah bird to an interesting paragraph on the Japanese crane.

SOCIAL HISTORY MEREDITH HOOPER: *Everyday Living*. Illustrated by Graham Wade. Angus and Robertson. £1.65. (207 12259 8)

An average of about four illustrated pages to describe each of some thirty-three items in the history of the world to attract young readers. The fact, it may surprise and interest their nature (how? why? and how?) is that the book is a good one.

OTHER LANDS ROMANUS COLVER (Compiler): *I Can Read French*. My First English-French Word Book. Illustrated by Colin Mier. £1.25. (85654 003 X)

An entertaining introduction to French with English/French text and small amusing drawings, two friends at the football match, a boy and a girl, and a boy and a girl.

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effects of good teaching in schools of handwriting skills and gentlemanly behaviour. These are features exemplified in the large, and most modestly priced, book by Tim Saunders, an P.A. coach and former member of the England under-fifteen team. Admirable text and illustrations convey excellent guidance on rules, tactics and techniques.

ROY M. SCOTFIELD: Twentieth Century Britain. (Picture Reference, 20.) Brockhampton Press. 25p. (340 13467 4)

Photographs, diagrams and drawings trace the outline of costume, homes, transport, inventions and entertainment since Queen Victoria's death.

Topography ELIZABETH HOLT and MOLLY PERHAM: *Kids' London*. Illustrated by David McKee. Abelard-Schumann. £1.25. (200 71924 6)

Written for Londoners as much as for London visitors, *Kids' London* suggests hundreds of amusing and interesting things to do, and on the whole sets the information out clearly and capably. The method may be suggested by looking up Westminster Abbey in the Index and Addresses at the back. There are ten pages references to different subject sections, but there is no section on churches or cathedrals; instead, appetite-whetting nuggets are cunningly implanted: the Abbey ghost, supposed to be seen in the precincts, walks just above the level of the paving stones; an interesting passage they have, of course, been worn away in the passage of time. The index is not infallible, and under food and places to eat the authors rashly command a "fun place" in the King's Road, which is already difficult to find. But a boy or girl will be able to use the book without help, and the section on travelling around London is irresistible.

Sport BRIAN GLANVILLE: *The Puffin Book of Football*. Illustrated by Helen Fisher. Penguin Books. 25p. (14 03 0462 2)

BRIAN GLANVILLE: Book of World Football. Illustrated by Helen Fisher. 25p. (95 30181 9)

TOM SAUNDERS: Play Better Soccer. Illustrated. Collins. 75p. (00 103132 3)

The Puffin book is now reprinted for the second time this year; its historical survey deplores the current brutality on the field, a theme that recurs in Brian Glanville's new book, which records the past year's international and cup matches and the history of selected competitions.

Just condemning the violence and inhumanity is, however, not enough. Basic action against offenders will be help; more positive will be the

YOUNG PENHAM: Yesterday's Trades. Illustrated. Abelard-Schumann. £1.25. (200 71927 0)

Young Penham hardly has a reason for his interest displayed by some young people in things of the past. Yet his history has its attraction, and he explains how people have at home, and their living through the ages is likely to be popular. This parti-

Junior information books

Medicine

ROUND HUNTER: The Story of Medicine. A Ladybird "Achievements" Book. Illustrated by Robert Ayton. Loughborough: Willis and Heworth. 15p. (7214 0333 6)

Anyone who thinks that Ladybird books are sketchy outlines, that they are too easy to read, that they are too simple, should look at *The Story of Medicine*. Although the style is a little rough, the text does not insult adult intelligence and is directed to a middle-school readership. Robert Ayton has given considerable attention to the history and has achieved both clarity and realism in this chronicle of the fight against sickness, from Stone Age man to the transplant age.

NATURAL HISTORY MARGARET E. SELSAM: *When an Ant and a Grass*. Illustrated by John Kaufmann. World's Work. 95p. (03 90981 9)

"The Science 'I can read' book contains the growing up of a baby gorilla and a baby, and of sparrows and ducks. The theme of the book is a good one: the theme of the book is a good one: the theme of the book is a good one."

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